The School Girl.
A Musical Play

Book by Henry Hamilton and Paul Potter

Lyrics by Chas. H. Taylor.

Music by Leslie Stuart.

London: Francis, Day & Hunter, 142, Charing Cross Road (Oxford St. End.)
New York: T.B. Harms & Co. 10, East 22nd Street

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A Musical Play,

Book by

HENRY HAMILTON

and

PAUL POTTER.

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LESLEY STUART.

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THE SCHOOL GIRL.

Book by HENRY HAMILTON and PAUL POTTER. Lyrics by CHAS. H. TAYLOR. The Music by LESLIE STUART.

Characters.

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<td>Marianne (a French Bonne)</td>
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<td>Fifine</td>
<td>Miss Mamie Stuart</td>
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<td>Miss Mildred Baker</td>
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<td>Miss Mary Fraser</td>
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<td>Evelyn Somers (School Girls)</td>
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<td>Mabel Kingston</td>
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<tr>
<td>Miss Yost (the Typewriter)</td>
<td>Miss Lulu Valli</td>
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<td>Cicely Marchmont (her Daughter)</td>
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<td>Sir Ormery St. Leger</td>
<td>Mr. G. P. Huntley</td>
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<td>General Marchmont</td>
<td>Mr. George Graves</td>
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<td>Peter Overend (of the Open Stock Exchange)</td>
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<td>Mr. J. Edward Fraser</td>
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Synopsis of Scenery—

ACT I. SCENE I.—THE CONVEST LAWN
   Scene II.—THE OPEN STOCK EXCHANGE
   Hawes Craven.

ACT II.—EDGAR VERNEY'S STUDIO
   Joseph Harker.
# The School Girl

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Vocal
THE SCHOOL GIRL.

A Musical Play.

Book by
HENRY HAMILTON & PAUL POTTER.

Lyrics by
CHAS. H. TAYLOR.

Music by
LESLIE STUART.

No 1.

OPENING CHORUS.

Allegro moderato.

Piano.

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SOPRANOS

Gai - ly.......... rings the bell for re - cre - a - tion, Oc - cu -

CONTRALTO.

- pa - tion,. We will - ing - ly pur - sue. And

- pa - tion,. We will - ing - ly pur - sue. And

dai - ly,. we e - merge thus cir - cum - spect - ly And cor -

And cor -
rect - ly. For romp - ing is ta - bos. By
rect - ly. For romp - ing is ta - boo. By

frisk - ing and larks. We're risk - ing bad marks, And when we're
frisk - ing and larks. We're risk - ing bad marks, And when we're

1st SOPRANO.

dy - ing for play. That's try - ing we say, but the fact is
2nd SOPRANO.

dy - ing for play. That's try - ing we say, but the fact is

CONTRALTO.

dy - ing for play. That's try - ing we say, but the fact is

F A D 7952.
We are merry-hearted girls, and young girls, and merry-hearted; All highly when we've started play, We have little tricks at.

For we are young girls, and merry-hearted; All highly

strung girls, And when we're started, We can play some little tricks at.

strung girls, And when we're started, We play little tricks at.

Fa D.7951.
play, our tricks. They say we're too precocious among us; And they say that we are rather too precocious. Yes, and they say too precocious for girls. We have our fun. And precocious for youngsters; But we have to have our fun. Yes, but we have our fun. And
when it's done, We are jolly little school girls ev'ry one

when all's said and done... We're jolly little school girls ev'ry one

when all's done... We're jolly little school girls ev'ry one

The moments pass so slowly, they weary us, And

The moments pass, they pass so slowly, they weary, Our

When we're in class the moments pass so slowly, they weary us, And

F & D. 7951.
looks, at book, you know, grow serious; We're

looks, behind our books, you know, grow serious; Tho' all our look behind our books, you know, grow serious; Tho' most alive, It's then that we contrive to

that is when we're most alive, And then that we contrive to

that is when we're most alive, And it is then that we contrive to
plan our joks\n
On folks, the mad\n
dest joks. When

plan, the wild\n
est joks On foks, the mad\n
dest joks we

we are bad. Then all are glad. They

we are bad. Then all are glad. They

can. In fact, when we are bad. Then ev\n
ery bo\n
dy's

FF

F & D. 7951.
all are glad when we are bad, For when we are de·mure, de·mure, they
all are glad, so glad, For when we are de·mure. They
glad, For when we are de·mure. They
know there's mis·chief brew·ing to be sure.
know to be sure.
know there's mis·chief brew·ing to be sure.

F & D. 7951.
(Entrance of SENIOR GIRLS.)

We mean to be So. ci. e. ty bea u. ties And when our ed. u. ca. tion's done.

F & D. 7351.
Our knowledge of society duties will be a most extensive one. We only want some finishing touches.

To make us perfect, so to speak. Our rapidly diminishing blushes do not imply a failing cheek. Oh! no, so
SENIOR GIRLS.

take us for your pattern, little girls, follow us!
A lot of things we

JUNIOR GIRLS.

We did... A lot of things we

understand; we read the fashion journals, and we note the doings

know...... A lot,...... you know. You note the doings

of society, little girls, So if you would be chic,.......... take notice

of society.............. So to....... be chic, We must take notice

F # 4 B. 7951.
SOLO.

We know ........................................

SOPRANO.
quick, and mind the finishing touch! Take us for your pattern, little girls.

CONTRALTO.
quick, mind the finishing touch! Take them for your pattern, little girls.

know ........................................ the doings of Society.

follow us, now do! .... A lot of things we understand, we read the fashion.

Oh! .......... we do; of course we understand you read the fashion.
-ty.  Yes we note.  So,  well yes;  So

journals, and we note the doings of Society eagerly; so

journals, and you note the doings of Society,  so

if you would be chic, be chic, Then be quick.....

if you would be chic, Take notice quick.....

to..............  be chic, we must Take notice quick.....

F & B. 7951.
SENIOR GIRLS.

JUNIOR GIRLS.
To be correct you must walk just

All points we will eliminate strictly

so

To get the right effect you must talk just

In which we don't resemble you

so

We show you this out of charity

In time we shall discriminate quickly

F & D 7951.
To show to you, the great dis...
And know by instinct what to do.

Parity............
Between young persons of the

Altho' your way of showing up faults so.............

Junior class, And those who know a thing or two
May seem to us a trifle crede..............
In point of fact to hold the
Perhaps when we've done growing up so
Looking glass of form to you. So
We shall be as distinctly rude, that's when our education

Take us for your pattern, little girls, follow us!
A
done.
We do! A

F & D. 7951.
lot of things we understand; We read the fashion journals, And we
lot of things you know......... A lot......... you know. You note the

note the doings of society, little girls; So
doings of society;................. So

if you would be chic,............. Take notice quick, and mind the
to........ be chic, We must take notice quick; mind the

F & D.7084,
We know, finishing touches. Take us for your pattern, little girls, follow us. Now finishing touches. Take them for your pattern, little girls, Oh! We know.

The doings of society. A lot of things we understand; We read the fashion dot of course we understand. You read the fashion.
So, we'll yes; So

journals, And in the going of society sagely so

journals, And you note the going of society; so

If you would be chic, be chic, Then be quick....

If you would be chic, Take notice quick....

To....... be chic, we must Take notice quick....

F & N. 7951.
No. 2.

SONG. (Cicely.)

"THE HONEYMOON GIRL"

Cicely.

Moderato.

Piano.

SOLO.

1. I'm
2. I'm

Fine.

going to be a Hone.-y.moon Girl, and leave my spin.s.ter days be.kind. I'm

going to be a Hone.-y.moon Girl, and min.gle with the giddy through. And

F. A. D. JUD.
going to be as free as a bird. And do what pleases my own little mind, I
everyone will certainly think That I've been married for ever so long. I'll

mean to flirt like any married dame. Oh!
speak as I've heard married people do. Oh!
SOPRANO & CONTRALTO.

But don't forget you're married all the same.
Be careful or he'll do the same to you.

don't be afraid, I know to a shade The length that a girl may go to.
don't be afraid, I know to a shade The length that a bride may go to.

When

F & D. 7951.
By

Oh,

you come back again we'll come to tea, To see if the little man is nice.
you are settled down we'll come to see, To see how you occupy your days.

then on managing a man I'll be The one to come to... for good advice.
quite a gad-about I'm going to be, No stay-at-home girl... in any case.

And then we'll
When bills come

Well, see it at its best while every thing is new.
I'll kiss my little man, and wheedle from him cheques.

want to see the nest that he has built for you.
I do all you can his temper not to vex.

We
Of

F & D: 7981.
I'm know that your Paradise for Two Will be near to the Park and Row too.
course that is all a man expects, it's a thing that he has to grow to.

going to be a Honeymoon Girl with a hubby by my side; They'll ne-ver

know, you know,........ I'm a newly wedded bride, oh no! With

They'll ne-ver tell, oh
lots and lots of money soon I am sure to be supplied; no!

M. R. S. before my name, my hubby by my side;

I'm going to be a Honeymoon Girl with a hubby by my side; They'll never
know, you know, I'm a newly wedded bride, oh no! They'll never tell. With lots and lots of money soon I am sure to be supplied; My husband by my side. M. R. S. Before my name, my husband by my side.
SONG. (Mother Superior.)

"WHEN I WAS A GIRL LIKE YOU."

Moderato.

Piano.

S O L O .

G I R L S .

I was a girl like you little girls... little girls

F & D. 7651.
There

you were a girl once too...

came to me a summer's day, And sang and sighed itself a way

saw the gulf that lay between The "was to be" and "might have been"

As

As

days in the summer do...

all little girls should do...

F & D 7951.
Only a day one short summer day... And it passed a-

Never a day That faded away... In the shadows

way. In a blaze of gold... It

grey. As all days must do... But

sighed its heart out to the breeze. Then shadows, creeping from the trees, Came

led me gently by the hand Into the hush of twilight-land Where

F & D. 7951.
down and bore it from me and the tale is told
peaceful stars shine out above life's afterglow

But
But

what did he say when he left you on that
what if he'd come And he'd met you on the

Ah
Ah

day on the day you recall
day on the day you recall
girls there was no body left me; There was
girls that's the whole of the stor-y; There was

no--bo-dy came at all

None! none! on-ly a day,

F & P. 795!
Dawning dozing away pp ritard.
dozing away

Gone, gone, ever and ever and aye, into the
ever and aye........

Shadows of time........
ever and aye
Gone, gone, only a
ever and aye.... Gone in mists of time........

S.G.

F 3.7951.
only a day
Dreaming... and dying a way...

day

only a day

dying a way

dying a way

Sighing ever fainter and fainter, Sweetly as bells

F & D, 7951.
When I was a girl like you...
No. 4

SONG. (Lilian.)

"THE DAUGHTERS OF THE GUARD."

Words by

LESLIE STUART.

Tempo di Marcia.

Piano.
1. We've formed a small battalion
2. We enter warm engagements
   On a military plan,...... For
   But very soon retire...... If
none defeats a man......... As lovely woman can...... We
we should find the fire....... Is more than we desire...... We

often face the enemy, And never use artillery
know how to manoeuvre If they take material aim We

short engagement is our usual plan,.................. We form
girls we'd soon be captive in that game,.................. So you

plan plan plan plan

F & D. 7051.
form in a military line, And look like this—
Then we see that the Daughters of the Guard Have been well taught, For too

shoot one kiss; oft we've fought; But And
And never missed—
And not been caught;

if they stay to open fire, Our bugle blow Taran tan ra.
when you hear this bugle blow Taran tan ra.
sound.............. a fi nal skir mish, then... we all re tire.............. So
ra.............. ta ranta ranta ra..... protect the foe.............. pp

For

you should see us when we're on pa rade.............. And

we can be so reg i men tal we can look like a mil li tary man And

pp

see us when we're out and ar rayed.............. And

win our fight as no.............. man can..............

F & D. 7951.
when we hear the music... a la militaire We
We coquette that's our artillery We march à la militaire We

sing rat-a-plan plan rat-a-plan............ plan plan plan plan. So

1st SOPRANO.

sing rat-a-plan plan rat-a-plan............ plan plan plan plan. So

2nd SOPRANO.

sing rat-a-plan plan rat-a-plan............ plan plan plan plan. So

1st SOPRANO with LILIAN.

you should see us when we are on parade............ And

we can be so regimental we can look like a military man So

F & D. 7851.
Guard

And when we hear the music à la milite You'll see we are the daughters of the Guard

We see we are the daughters of the Guard

see we are the daughters of the Guard

F & D. 7051.
F. A. D. 7851.
INTRODUCTION to Opening Chorus Act I. Scene II.

Allegro.

Piano.

F & D. 7951.
Act I. Scene II.

No. 5.

OPENING CHORUS.

(Clerks and Visitors.)

Tenors.

We're going to be busy to-

day.

Basses.

We're going to be busy today, For the market is-

day.

Piano.

The market.

changing and chopping today. The Bulls and the Bears are a-
The life and the shares are all rising and dropping low. Then the weather is charmingly gay. 

weather is charmingly gay, and we find that a factor to

For business, as you know, trade is, For business, you know, you know, yes as you know, 

F a D. 7951.
... And weather, as you know,...
... And weather you know, you know, yes as you know,...

... For business and weather go brightly to...
... For business and weather go brightly to.

... Gather, when among your clients are fine class la...
... Gather, with fine class, with fine class la...

F & H 7051.
...art of Stockbroking de Luxe, with air of re-

...art... de Luxe of re-

-fine-ment and of pol- ish, is brought to a pitch of mod-

-fine-ment and of pol- ish, is brought to a

-er-ni-ty which must needs old fashion'd methods a bol- ish. We con-

-pich which must old fashion'd methods a bol- ish. We con-

F # D. 7851.
F & D. 7951.
tracts, it so attracts to us that most confusing of clients,

wo - man The "rise," the "fall," the

word "con - tan - go" No longer form a

"con - tan - go" No longer form a

F 4 B.7951.
are the Rising Star from Halls of variety
are the Rising Star from Halls of variety
are the Rising Star from Halls of music and from Palaces

They're the belles, the chorus
They're the belles, the chorus
Palaces of Variety, They're the belles, the chorus

F & D 7951.
belles, the reigning swells of modern society. You

- ty They show such

- ty They show such a

see They all betray that superior

F 4 b), 7951.
are tone

The belles tone

Which in a way

is distinctly their

queens

Their styles

own

We know the real thing when we

1st TENOR.

own

It's as like it as Melba upon the gram-

2nd TENOR.

own

It's as like it as Melba on the gram-

BASS.

strike it, it's as like it as Melba on the gram-

F & D, 7351.
- phone

- phone

- phone

- ly

- ly

And their clothes

d. pose

t. pose

t. pose

t. pose

t. pose

Their clothes

Their clothes

Their clothes

Their clothes

are a wonder to

e a wonder to

e a wonder to

in. tel. li. gent.

quite in. tel. li. gent.

F A D 7951.
see ............................................ But beauty tells, so

cho. rus Belles are reigning swells of society,..........

cho. rus Belles are reigning swells of society,..........

cho. rus Belles are reigning swells of society,..........

F & R 7951.
start our a - vo - ca - tion some what em - sus - ing. So with a
pick - me - up be - gin the day. We find the
cock - tail quick - ly chas - ses from our fa - ces care and
w ear - ri - ness a - way. Oh! the day seems long to

F & D 7951.
us whose occupation is with ladies, for trade is con-

ducted by flirtation. So, pretty ones, we look to

GIRLS.

We like you

you for consolation. As well as adm.

ration. We’re heart-free and tender too. You’re

F B D 7951.
We love you very fair to see, your dainty figures are slender too; And what slender too
dear ly. If more you happen to be of feminine gender too. And so and so gender too

F & D, 7951.
time is gold, as some of them say, We help it to fritter a way.

... And come what may, we'll see you ev'ry day. But as

Be ne... ver a... way, a...

Be ne... ver a... way

long as you have plen... ty to spend on us... you may ev... er de... pend that

- way... a... way...
we'll be true and each to you The kindest kind of friend...... We will......

You the kindest kind of friend a friend If time is gold, as

The time...... we'll fritter away....... some of them say, We help....... it to fritter away....... And come what may we'll see you

Yes every day We will....... And you....... may every day............... But as long as you have plenty to spend on us....... you may

F & D. 7961.
Entrance of American Girls.
"Chickoo" (We're Only Just Sixteen.)

Moderato.

Piano.

We say to you, good day to you, Floatationers.
Chickoo, we say to you, good day to you, Floatationers.

F & D. 78th.
Passing thro', we've come to do a profitable deal with you, with you with you

We
nightly dance our little dance upon the stage. Chico.


Just by

kicking up our feet, sciss at the gallery.

We de.
For a salary

light the eye

It's nice to be a favourite
And smartly dress'd

It's nice to be such a star and smartly dress'd

peary

But some one's got to pay for it
And

peary

F & D. 7651.
that is why we're here

We're only just six.

Lightly come and lightly go

We're sixteen

lightly, lightly come and lightly go.

not so very blind,

We hope that we go.

lightly come, and lightly go.
we may get some tips, at once, Substantially.

- nan- cial ones. So come and see our sim- ple

show, show, And

Come and see our very sim- ple show sim- ples

Come and see our sim- ple
find That when we elevate the nimble toe, We show That when we elevate the nimble toe, We show That when we elevate the nimble toe, We

similarly elevate the mind And we're similarly elevate the mind And we're similarly elevate the mind And we're

F & D.1951.
SONG. (Sir Ormesby.)

"BELINDA ON THE LINE."

Words by
PAUL A. RUBENS.

Sir Ormesby.  
Moderato.

Piano.

There's a girl they call Belinda whom I met one day. She's a
Oh, she knew ev'ry call of office about the town, Ev'ry
If I rang my Book, ie up to back a horse, Miss Be
I once made a rendezvous to meet a friend At a

perfect dear in her own sweet way. For I
time she went it cost her half a crown; For if
lin-da stood the other end, of course; Why the
rent-a-rant in the smart West End; And told
I loved her dearly, and she loved me too. And she could
prize went short I really need not say, Miss Be-
all the waiters if she 'phone should ring On....

I love much more than any girl I knew. But at
sit and knit until she did get through! Every
loved had backed the blessed thing each way! When I
no account to answer anything. Well, I'm

last one day I get a telephone. And from
day sweet messages to me she wired, Every
rang to find out if the house had won, All I
glad to say I had my meal in peace, With a
then I couldn’t call myself my own, For
day one girl at the Exchange expired; If I
heard was, “The starting price was two to one!” What’s the
dear young thing whom we will call “my niece?” But the

all day long that little bell would ring, And when
rang my broker and arranged to meet, A
name?” I cried—“somehow I can’t quite hear,” And the
waiter’s been to say, with sunk en cheeks, That the

I replied it was the same old thing—
small, thin voice replied “is that you, sweet?”
an answer came, “It’s you Belinda, dear!”
‘phone’s been ringing now for just three weeks...

F & D 7561.
Oh, Belinda, on the telephone,
Can't you leave me, just for once, alone?
For I can't get a single friend of mine,
Cause there's always Miss Belinda on the line.

Fine.
D.C.
No. 8.  

SONG. (Tubby.)

"LOOKING FOR A NEEDLE IN A HAYSTACK."

The melody of the refrain suggested by an old Norwegian tune.

1. She had
2. So she
3. He in
4. But her

F & D 7851.
read Marie Correlli, and emphatically swore that she'd
got to find a haystack and she took the first she saw. And, as
visited her to come and look for needles every day; And, al-
Auntie got suspicious she was keeping something back. So she

never wed a man who'd ever kissed a girl before. But her
proof of her simplicity, the stack was made of straw; And......
though he dropped a gross of them around the stacks of hay. She
went up on her own account to hunt around a stack; When the

maid'en Aunt said to her—'You've an awful task in view.....
when the Farmer's son appeared, and asked with interest.....
never found one, though she went there twenty times or more.....
sudden sound of kisses very nearly knocked her flat.....
But if you doubt my word, my dear, I'll
What ever she was look ing for, she
And ev 'ry time he said he'd ne ver
And on the hay next mo m ent she pre -

tell you what to do, I'm
I'm
kissed a girl be fore, I'm
Then

look ing for a nee - die in a hay - stack; The
look ing for a nee - die in a hay - stack; I
look ing for a nee - die in a hay - stack; 'Twas
Aunt - ie found a nee - die in the hay - stack! Al -
chances of your finding one are small........... But
fear my chance of finding one is small........... But
plain her chance of finding one was small........... And,
though her chance of finding one was small........... But

if you do, why don't forget to say so, And come and tell your Aunt. I first of
if I do, I've promised that I'll say so, And go and tell my Aunt. I first of
if she did, she quite forgot to say so, And never told her Aunt. I first of
I'm inclined to think it was a case of The needle finding Aunt. I first of

all.............. "Go looking for a needle in a
all.............. "I'm looking for a needle in a
all.............. While looking for a needle in a
all.............. Then Aunt is found a needle in the

S.G.
hay - stack!
hay - stack!
hay - stack!
hay - stack!

The chances of your finding one are
I fear my chance of finding one is
’Twas plain her chance of finding one was
Although her chance of finding one was

small,
small,
small;
small;

But if you do, why don’t forget to
But, if I do, I’ve promised that I’ll
And, if she did, she quite forgot to
But I’m inclined to think it was a

say so, And come and tell your Aunt ie first of all
say so, And go and tell my Aunt ie first of all
say so, And never told he Aunt ie first of all
case of The needle finding Aunt ie first of all

F & D. 7951.
No. 9.

"SHE'S AN ENGLISH GIRL!"

Words by
LESLIE STUART and ADRIAN ROSS.

Tempo di Valse.

Piano.

1. The world has maid - ens sweet and pret - ty Where - ever we go;

2. The high born girl that charms your sen - ses it some ball;

3. They say that court - ship days are end - ed, And wom - en want their rights;

The gay gris - settes of Par - is city.
The sport - ing girl that takes - her fenc - ess, Nor turn;

And wom - en want their rights, ex - tend - ed, And

F. & D. 2861.
Tuck has many a fair Circassian. Behind the
tries her tearful eyes to cover While he's in
now in style and dress and carriage. They're lit-

glow with passion. Like midnight stars; The
soldier lover. Go forth to fight. And
care for marriage. As girls did then; But

artists know. Italian eyes can
fears a fall. The girl that bids her
love they spurn. No more the maiden
cresc.

R. H. 7951.
You may roam the world o-ver. A wan-der-ing
sight In their sor-row or splen-dour, They're true, they are
men! But there's one... girl that fan-cies Old-fash-ion'd ro-

But the love-ly est
Be the girl what she
Though the o-thers may

That is un-der the sun Ah!
will, We're in love with her still For...
first, She is wo-man-ly yet! For...
She's an English girl, And there's beauty in her name, You may
say 'Mam'selle' or 'Señorita' It's not the same, There's the
Norway Blonde or French Brunette, Or veiled Coquette from Cairo, Ah but
don't forget I only say an English girl,

Fine

D. C.
N° 10.

SONG. (Lilian.)

"CALL ROUND AGAIN."

Words by

LESLIE STUART.

1. If you'd like to know what waiting is, Then you may coquette with
2. There'll be lots of opportunities In the future, you'll al-

me, For a girl, prevaricating is Just the
low, But perhaps a trifle soon it is To de.
only way to keep her fancy free. If a girl is too pre-
cide this most imp ort. ant ques tion now. If I made my choice too

cip - i - tate, And ac - cepts the old old tale, Th en it's
bur - ried, ly, 'Twould be awk.ward, you'll con - fess: Lat - er

ten to one The ar - dor is gone in the man,
on, you'll see My an - swer will be "No" or "Yes": 
MEN.

The strict re - verse, and
I think I see your

F & D, 795i.
But if he tries worrying again He may possibly worse is her plan.
So if you wait just a little time you may answer will be "make a guess."

got some encour-aging reply.
get some encour-aging reply.

But I called yesterday, And I called round today, And I

came a-way with noth-ing of the kind from you.

F & B. 7951
call round again in about a week or two, if your love is true...
be certain that you do.
Call round again in about a week or two, and I'll tell you if I'm going too let you know...
A very definite ap.
Call round again in about a week or two, And I'll tell you if........... I'm
pointment, not much.
going to let you know. Call round again in about a week or two, And I'll
tell you if I'm going to let you know............
know............

D. C.
Words by
LESLIE STUART and CHAS. H. TAYLOR.

Allegro.

Piano.

We're going to be at least a... nine days won-der,

The

We're going to be at least a... nine days won-der,

The

rise is in "jump-ing Jacks" to-day.

The

rise is in "jump-ing Jacks" to-day.

The

F & D. 7951.
Watch-word for every one is "Plunder!"

Watch-word for every one is "Plunder!"

Long as at.............. a premium they stay.

The

Long as at.............. a premium they stay.

The

Business that is coming along the phone.............. Is

Business that is coming along the phone.............. Is

F & D. 7th fl.
simply in describable
simply in describable...... For ev'ry
time that it rings, The enquiry it brings Is for
time that it rings, The enquiry it brings Is for

"Jumping Jacks" alone, Tie toe, tie toe tie toe, So
"Jumping Jacks" alone, alone, Tie toe, tie toe tie toe, So
They're on a good thing, there's no doubt of it, We really don't pro-

up up with "Jumping Jacks!" Here's a

up up with "Jumping Jacks!" Here's a

fess These things to understand, But by your looks we guess

fess These things to understand, But by your looks we guess

run with them They're playing up for us, although per-

run with them They're playing up for us, although per-

S.0.

F & D. 7951.
Tom Tiddler’s ground is simply out of it. So here’s success.

They’ll be “Slum- ping Jacks” when we’ve done with them. We’re boom- ing them up for all we know, For F & D. ’54.
all in for a penny, in for a pound,
all we're worth.

Yes, in for a penny, in for a pound, For
all we're worth.

There'll in for a penny, in for a pound,
a
all we're worth.

For all we're worth, There's going to be a
all we're worth.

worth.
They say a boom today, There's going to be a boom today, a boom today, They've
boom today, There's going to be a boom today, a boom today;
a boom today, There is a

boom today, something, something after risen up, what ever that means, And come to stay, they've come to stay. Then

Come to stay it means, they've come to stay, they've come to stay

reg'lar boom. They've come to stay, to stay, to stay. Then

F & D. 7603.
all. . . . . . . . . . . . . . . . . . in\-de\-scri\-b\-a\-ble. We con-
in for a pen\-ny in for a pound to\-day, to\-day. Just as
all. . . . . . . . . . . . . . . . . . in\-de\-scri\-b\-a\-ble. We con.
all. . . . . . . . . . . . . . . . . . in\-de\-scri\-b\-a\-ble. We con.

-fess. . . . . . . . . . . . . . . . . . that we're out of it If
long as at a pre\-mi\-um they stay, they stay. If
-fess. . . . . . . . . . . . . . . . . . it's not for us to say. . . If we could
-fess. . . . . . . . . . . . . . . . . . it's not for us to say. . . If we could

F & B. 7051.
they could but tell you, but tell you all they know. You'd tell you all we know, all we know. Oh!

know, you would capture all you can. Oh!

know, you'd buy all you can. Oh!

buy buy buy all you can. Oh!

buy buy buy all you can. Oh!

F 4 R 7851.
"Jumping jacks" have started jumping. They will make a profit bumping,

"Jumping jacks" have started jumping. They will make a profit bumping;

"Jumping jacks"............. are rising high............. So

"Jumping jacks"............. are rising high............. So

"Jumping jacks" are high! Yes "Jumping jacks" are high.............

never say die. They're high! "Jacks" are high.............

never say die............. They're high!............. they're high!.............

never say die, They're high!............. they're high!.............

F & D. 7854.
ENTRANCE OF AMERICAN GIRLS.

want to know How "jumpers" go; If selling is advisable Our

system is to part with them, If shares are realisable The

FA D. 795f.
"rise?............. the "fall?............. Is a mat.ter that is up to you?..... We've paid no mon.ey for the shares we've got.

For TENORS.

So they don't care wheth.er they are up or not.

all we get is a pro.fit to us, And a ve.ry good pro.fit too.

A ve.ry good

F & D 7951.
game, And one that meets with our approval so, That
we will buy the lot, And gladly speculate.

"rise," the "fall" is a matter that is up to you, We've
The rise the fall is up to us.

TENORS AND BASSES

F & D. 7261.
paid no money for the shares we've got.

For

So you don't care whether they are up or not.

all we get is a profit to us And a very good profit

SOLO (OVERREND)

too.........

Allegro.
Sultan, or a Marajah, Or even a King Of an Ocean

Ring, Will not compare with you!
With you, you'll have

You'll all be able to

everything money can buy........................

F & J. 7351.
marr-y Ex-tremely well, And do the swell; And to be

fair with you,

We've not the slight-est doubt you're go-ing to

SOFFANO AND CONTRALTO.

Bow down, to the

try.

F & D. 7951.
Girl with money to burn!

TENORS ONLY.

You must eliminate all

SOPRANO ONLY.

We know the kind of a

traces of the gay coquette.

SOPRANO AND CONTRALTO.

girl you mean, so leave the game we play to us..

And you must

F & D 7>51.
cultivate the graces of the upper set

We all bow down to wealth and station

You'll all be millionaires tomorrow

F. & D. 7851.
With money to burn, bow down!

With money to burn, bow down!

Morning You've done with money troubles after to-

Morning You've done with money troubles after to-

With money to burn, with money to burn.

With money to burn, with money to burn.

The class they call brew

day

day
With money to burn, bow

With money to burn, bow

monde You'll soon be adorning So

down! Bow down
don't do anything girls to give it away.
don't do anything girls to give it away.

S.6.

F 4 B 7051
A millionaire with lots to spare, A
millionaire with lots to spare, For
everything that
millionaire with plenty to spare

---

A millionaire with gold to buy What dazzles the eye— And
money can bring. With gold to buy What dazzles the eye— And

And

F & D, 7951.
wealth incred-ible ev-ery-where, A mil-lionaire Who,
wealth incred-ible ev-ery-where, A mil-lionaire Who,
wealth un-told, and lots to spare, A mil-lionaire Who,
wealth un-told, and lots to spare,

here and there Has cost-ly yachts In love-ly spots; You'll
here and there Has cost-ly yachts In love-ly spots; You'll
here and there With yachts In love-ly spots; You'll
With yachts In love-ly spots; You'll

F & D. 7951.
do as you please in the morning

-do as you please in the morning

do as you please in the morning

A

do as you please in the morning as you please A

With plenty to spare to spare You'll all...

With plenty to spare to spare With lots...

With plenty to spare to spare With lots...

With plenty to spare to spare With lots...

mil-lionaire with lots to spare For ev-ry-thing That

mil-lionaire with lots to spare For ev-ry-thing That

F & D. 7951.
Millionaire. With gold to buy what dazzles the eye—
And spare... With gold to buy what dazzles the eye—
Money can bring, with gold to buy what dazzles the eye—
Money can bring.

Wealth incredible everywhere, a millionaire! Who,
Wealth incredible everywhere, a millionaire! Who,
Wealth untold, and lots to spare. A millionaire! Who,
Wealth untold, and lots to spare.

F & D. 7451.
here and there, Has costly yachts in lovely spots; But
here and there, Has costly yachts in lovely spots; But
here and there, Has yachts in lovely spots; But
With yachts in lovely spots; But

wait till tomorrow morning
wait till tomorrow morning
wait till tomorrow morning
wait till tomorrow morning

F & D. 7951.
told you so, I told you so! You see I am the fellow to know. Not

only that, I'm awfully quick at spotting a thing that's sure to go.

Of course you are, you dear old thing, And that is why we

Of course you are, you dear old thing, And that is why we
always sing Chic-koo, Chic-koo, Chic-koo, Chickoo, Chic-koo. For that's the way we want to say how clever a man you want to say how clever a man you want to say how clever a man you
Moderato.

SOPRANO.

are

So tell us, dear old Nun.ky, what to do. We

are

are

leave such things as this of course to you.

Give us your kind advice, Shall we sell at the price? O

F \* D. 7851.
tell us, tell us what to do! 0 tell us, tell us do! We're going to do exactly what you say, we need the money badly any way; We need the money badly any way;
Let us play the game, But, dear, is all the same, We'd like to
way; So let us play the game, We'd like to

SOPRANO.

touch a little "dividend" to-day.

CONTRALTO.

touch a little "dividend" to-day.

TENOR.

Tell them do, your advice it is valuable

BASS.

Tell them do, your advice it is valuable
Tell me what to do in a sympathetic and

Tell me what to do in a sympathetic and

O tell them that's the very wisest

Tell them Nunky 'tis the wisest plan. To

true

true

We follow you

plan

Pocket any profit while you

Pocket any profit while they can.

If

F & D. 7951.
We need the money badly, very badly, tell us then.

It's true, they need the money badly, why they

as they say, It's true that they need the money badly, why they

what to do. We need the money, you know, to.

true We need the money, you know, to.

ought to take it gladly, We should say as man to man, Then

ought to take it gladly, We should say, So then

F 4 B 7851.
day, So say what to do, say what to do,

So say old man what to do, say what to do,
tell them dear Old Man what to do.

The

We leave it to you, all to do,

We look to you to do,

The ladies say they leave such things to do,

ladies say they're leaving it to you,

They
So tell us true........ We need it very badly; So then
you........... We need the money badly; So then
you........... they need........ it badly; So then
say........... they need the money badly; So then
tell us dear old Nun.ky what to do, what to do..........
tell us dear old Nun.ky what to do, what to do..........
say what to do........... to do, to do..........
tell them do, what to do, to do...........

F & D. 7851.
LILIAN.

I feel at last my courage shaken; What if I have undertaken

After all too difficult a task? In

all this busy place...... I see no friendly face, Or one whose

kind assistance I would dare to ask....

MERRION.

You are

s.g.

F & D.7951.
troubled, that is very plain to see; won't you

LILIAN.

Will, promise

make a friendly confidential of me?

not to tell, and I'll confess I may as well, you'll never guess! I'm

not what I seem to be.

F & D. 7951.
LILIAN.

I am but a little

MERRION.

Won't you come... along with me? You'll be

BASSES.

When he sees... a pretty face... He com-

Moderato.


school-girl, unprotected. Far from those who'd

safe in my company. If

ennounces soon The old, old tune; Thinks he

F. & D. 7951.
give me good advice, And their counsel........... When my de
you knew......... my kind intentions, You'd be
loves her and tells her the tale That

ceit shall be detect.............
guided, girl, by me in this position. When they
always seems too good to fail. She be.
Had I known these compliments
find. you've deceived them so,
You may
lives. in all he tells her, But it's

- cations all around me, I would have pre-
not see your chance to go; So be per.
not for us to interfere; Although she seems to

F & D 7951.
ferred my dull surroundings In my little

suaded in this strange dilemma By the

be of high-class station, But be

convent school.

chance that sets............ you free.

SOPRANO.

CONTRALTO.

TENOR.

BASS.

When he

When he

Won't you

Won't you

low our social scale.
I am but a little girl from school, Far from come,...,
yes come,..., with me You're way,..., men go,..., a new infatuation way,..., men go,..., a new infatuation go,..., along with him You're go,..., along with him,..., You'll be those,..., I trust,..., safe my little girl with me,..., You're a - tion ev - ry day,..., Though we've a - tion ev'ry day,..., We've safe,..., your safe,..., because he truly safe girl in his company All...
far from friends in counsel When my
safe is my company When they
studied every form of flirtation In a

loves you yes he loves you So well
though girl we're busy today We'll

scheme shall be detected
find you've tricked them so

most accomplished way We don't get a
all it's ways We don't get a

try, we'll try and spare you, So mind you don't re-

try, we'll try and spare you, Don't re.

F. a D. 7951.
I am but a little girl from school,

Had I come,

yes come, with nie You

chance,

With girls who play the proper chance,

With girls who play the proper chance,

fused, such protec tion It's fused,

His kind protec tion It is

known

my danger I'd pre-

may not get a chance to go

Be per-

prude with love sick sighs Our efforts are dis-

prude with love sick sighs Our efforts are dis-

your voca tion So pre-

in your voca tion So pre-

E & D 7651.
fer my dull surround ings In ny

sua ded in this strange del em ina By the

count ed by the game The lit tle game of

count ed by the game The lit tle game of

tend you nev er nev er met Such a

tend you nev er nev er met a man Who

con vent school

chance that sets you free

droop ing eyes

droop ing droop ing eyes

man as this before

talked like that before

F. & D. 7952.
AMERICAN GIRLS.

We've sold the lot, we've sold the lot!

You The deuce you have, the deuce you have!

The deuce you have, the deuce you have!

F. & D. 7851.
thought that you could sell us, too;

We never thought such things of you. We

We never thought such things of you.

did as you have told us, But we find that you have sold us, For the
shares are quickly dropping, and we're ruined every one..............

We're ruined every one..............

Vivace. (Entrance of Miss Yost)

F & D. 7954.
MISS YOST.

I am Miss Yost. The new typewriter, 'Tis my boast. That none is brighter; And you soon shall see my quick little fingers.

tic-tac, tic-tac-tic. And I have come to make you busy, make things hum until You're dizzy. You will find I'm a

F4 D. 7951.
goney girl, Who is up to ev'ry trick.

The shares are

TENORS.

down!...... They've dropp'd a point or two,....... And

They've dropp'd a point or two,....... And

BASS.

The shares are

London is sell-ing It's ev'-rywhere the same. They're

London is sell-ing It's ev'-rywhere the same.

F & D. 7951.
down down down down............ They've all gone

They've all gone

don't need telling, not
don't need telling, not
telling it's the finish of the game.............
telling it's the finish of the game.............

F & D. 7851.
SOPRANO.

C a l m i t o u s, B u t n o t t o u s, W e ' v e m a d e a s p l e n d i d d e a l........... A n d

C O N T R A L T O.

C a l m i t o u s, B u t n o t t o u s, W e ' v e m a d e a p r o f i t a b l e d e a l, A n d

T E N O R.

T h i s i s a n a w f u l b l o w t o u s, Y o u ' v e m a d e a p r o f i t a b l e d e a l, T h i s

B A S S.

T h i s i s a n a w f u l b l o w t o u s, Y o u ' v e m a d e a p r o f i t a b l e d e a l, T h i s

v e r y s a t i s f i e d w e f e e l, Y e s v e r y s a t i s f i e d w e f e e l, W e

v e r y s a t i s f i e d w e f e e l, Y e s v e r y s a t i s f i e d w e f e e l, W e

m e a n s m o r e t h a n y o u k n o w t o u s A n d s o r r y y o u s h o u l d f e e l, T h e

m e a n s m o r e t h a n y o u k n o w t o u s A n d s o r r y s o r r y y o u s h o u l d f e e l, T h e

S.G.

F & D 7951.
by your kind advice were led We only acted as you said, And

by your kind advice were led We only did what you said, And

best advice we gave to you; We only wish we'd done so too, And

best advice we gave to you; We wish we'd followed that too, And

sold out our shares ere the morning The game is

sold out our shares ere the morning The game is

sold out our shares ere the morning The game is

sold. Yes, the game is
up, yes... it's up... up, yes... it's up... up, yes... it's up...
INTRODUCTION to Opening Chorus ACT II.
F = D. 7951.
Act II.

No. 12. OPENING CHORUS.

Tenors.  

\[
\text{Étu-di-ant des Beaux Arts... What though pos-to-ri-ty may}
\]

Piano.  

\[
give un-to Your hon-our'd name A mea-sure of}
\]

\[
fame... Étu-di-ant des Beaux Arts... You have
\]
only one life to live, and that not long.

So make it a song
Bid care

...de, and follow your star
A heart that's

gay will carry you far
Sing
Art may ever and a day endure. But youth goes and the pages you may close toujours. He...

Pity la jeunesse make of it a song. O Étudiat...

and the merry moments fly along.

F & D. 7951.
But youth goes, and the pages you may endure, but youth may go, and go, and go.

close tous jours, Hé Vive, la jeunesse!
close, may close tous jours Hé Vive, la jeunesse!
close tous jours, may close tous jours Hé Vive, la jeunesse!
make of it a song

O Étu distant

They fly a long

as the merry moments fly a long

Ah!

They fly a long

F & D. 7851.
Vive la jeunesse, let us make of it a song, Yes, make of it a
Moderato.

song,

Oh Woman in days of romance,

Love illuminated her eyes like a torch,

As it
needed but one little glance...... All the hearts of her lovers to

scorch...... But today it has sunk to a spark...... And she

hides it with feminine shame...... So she has to be kissed in the

dark, in the dark, To revive...... the old flame...... Ah, tres

F * 3 7851.
coming a day when we sadly shall say, \( \text{autres temps} \) .......... \( \text{autres} \)

(a tempo)

coeurs.......

(SOPRANOS.)

\( \text{autres temps} \) .......... \( \text{autres} \) ....... But the

(a tempo)

men have remained as they were ......... And they fling ......... ev'ry

men have remained as they were .........

F & D 7951.
thing

They pos. sess in the bal. ance for Her.

But they

But they

ril.

a tempo

cry

that a sigh

Is the ut. most their vows can

ril.

a tempo

cry

that a sigh

a sigh they

stir

Is there com. ing a day when we sad. ly shall say, Aut. res

sigh

F & A. 7951.
Art may ever and a day endure...

But youth goes, and the pages you may

But youth may go, and
They fly a long

They fly a long

as the merry moments fly a long

Ah

Ah

F & D. 7254.
F & P. 7981.
No. 13.  SONG. (Mamie Rockefeller.)

"MY LITTLE CANOE."

Words by
LESLIE STUART.

Allegro moderato.

Piano.

F & D. 7951.
8\s Much slower.

1. Ma-mie......... if you've nothin' else to do, ma Ma-mie girl, I'm goin' to give an invi-

2. Ma-mie......... if you never say a word, ma Ma-mie girl, it's just a little conso-

GIRLS. TENORS. In my lit-tle can-oe.

- ta-tion....... For to come a-long o' me.

- la-tion....... If you come a-long o' me.

GIRLS.

Ma-mie.......... it'll carry me an' you, and that's enough for a nice flir-

Ma-mie.......... won't you think a little thought, ma Ma-mie girl in your be-

GIRLS.

- ta-tion....... As you're sitting in your lonesome.

- ta-tion....... For to be my lit-tle car-go.

Fax 0, 7951.
me
I've got so much to say...
and I'm for.

me?
You don't know what it is...
to not know

- get ting how!
I've such a tale
as no one
what to say.
Well, that's my case
the long, long

knows
I'd bet ter
say to you
the ve ry
day
But when we're paddling home
in dusk of

last thing now
So while the light of love is linger ing
in your lit tle
night a lone
And while the light will shine like rubies from your lit tle
lan-guid eyes, Ma-mie, won't you come a-long o'me, where the iris
fai-ry eyes, Ma-mie, that will be the chance for me For to say ma

grown? Ma-mie, I've a lit-tle ca-noe,

Room for me, say Ma-mie, and you; I'll pad- die a-long, and rock you in my

In my lit-tle ca-noe cra-dle Ma-mie, you'll have no-thin' to do, And
when I've told my worries to you, Then, Mamie, we might canoodle, we

TEXORS. In my little canoe. GIRLS.

two. Mamie, I've a little canoe,

Room for me, my Mamie, and you; I'll paddle along and rock you in my

In my little canoe

cradle. Mamie, you'll have nothin' to do, And

F = D. 7651.
NO. 14.

SONG. (Lilian.)

"GLYTIE"

Piano.

1. Cly-tie is so un-so-phis-ti-cat-ed............ She has a
2. Cly-tie went to have her photo-graph done............ She knew the

mod-est smile............ A droop-ing eye.............
kind of thing............ That folks pre-for...

A droop-ing eye............. That folks pre-for...

F & D. 7051.
Clytie is a person yet unmat ed
Clytie didn't go and have its half done
unmat ed
not half done

Clytie wonders why, She wonders why
Clytie posed in classic character
She
She

O Clytie, you're

keeps her tiny tiny nose tip tilled
chose the simple character of Juliet
So
She

O Clytie, you're

pp
pp

F 4 D 7851.
all her little love affairs go wrong
She had to do the thing in proper form
She

O Clytie, you're

sighs, and every time that she is jilted, Clytie thought the costume neat, and rather cool, Yet there were

wrong

Clytie!

takes the very next

some who called it warm

The next that comes a long
Who thought it rather warm,

F & D 7851.
Cly-tie! Cly-tie! They
difficult girl! difficult girl!

next that comes a long belongs to Cly-tie,
thought it rather summery for Cly-tie.

Cly-tie, simple Cly-tie, it's a shame to call her flighty, if her

love affairs go wrong. You see the

With the
sim-p-ple fac-t is this, She's the sort a man would kiss, Without a
best in-ten-tions She posed up-on a bal-con-y But to be

thought of ask-ing Cly-tie, might be?
ta-ken in your night-y, Cly-tie!

Dif-fi-cult girl

1st. SOPRANO,

Cly-tie, sim-p-le Cly-tie, It's a shame to call her flight-y, If her

2nd. SOPRANO.

Cly-tie, sim-p-le Cly-tie, Her

F & D. 7951.
SOLO.

love affairs go wrong.............. You see the
With the

love affairs go wrong..............

ALL.

simple fact is this, She's the sort a man would kiss, Without a
best intentions She posed upon a balcony, But to be

With out a
But to be

thought of asking Cillie, might be? Cly-
taken in your night, Cilly

thought of asking Cillie, might be? Cilly
taken in your night, Cilly

D.C.

F 4 D. 7951.
No. 15.

DUET. (Lilian and Verney.)

"JUST THE TALE BY NIGHT AND DAY."

Words by

LESLIE STUART and CHAS. H. TAYLOR.

Tempo di Valse.

Piano.

VER. (1) Can't you see that I'm in love,
And only wait till I can prove
That I've been

LIL. (2) If my help you would enlist,
Why all true lovers did assist,
And if you
LIL. Perhaps I can.
VER. Perhaps I can.

true? Ah! if you'll only help me
can but swear that faith, full you have
now. VER. You've a
been. LIL. You have

face that looks so kind, And I am
sire that I shall find A little
flirted, have you not? And ev en-
 kissed - a few? - a lot? Well, oth er

LIL. It has
VER. It has

friend in you - I hope so a ny - how. faces have been known to inter - vens
been the same old story since the world began—just a

been the same old story since the world began—just a

case of lovers parted By a simple circumstance, With a

case of lovers waiting For a simple circumstance, Or a

world un-sym-pa-thetic to face. Will they

world un-sym-pa-thetic to face. Will they

friend-ly hand to bring them face to face. Well, I'll

VER. That is true.

LIL. That is true.
meet again who cares? The world's no time for their affairs; but for the lend a willing hand, For I would have you understand That I'm the

person interested. It's an interesting case. Ah person interested in this interesting case. Ah

rit. a tempo

Just the tale by night and day Lovers will

rit. a tempo

Ah! Ah. That's the

F.A.D. 1351.
hear their lovers say "I love you. Love how I love you"
tale by night and day.

ev-er And dreaming like ours will last for al-way al-way
But mem'ries

Ahhhhhhhhhhhhhhhh mem'ries fade And hearts grow

fade and hearts grow cold New loves will take the place of

F & B. 1861.
And that which should never happen, never! Surely will old, And that which should never happen, never! Surely will

a tempo

happen every day..............

happen every day..............

S.0.

Fa D. 7051.
N° 16.

QUARTETTE.

"THERE'S NOTHING LIKE A WIFE."

1. There's nothing like a wife, they say, For driving worries and

2. So when a friend's in Cupid's trap, His hand we shake and
And that, from every point of view, Sounds
And everything we try to do, To

cares away;
back we slap,

practical and poetic, too. Sounds practical and poetic, too. To show we're sympathetic.

Sounds practical and poetic, To show we're sympathetic.

Sounds practical and poetic, To show we're sympathetic.

F • D. 784.
ethical too, poetical too.
ethical too, pathetical too.
ethical too, poetical too.
ethical too, pathetical too.
ethical too, Sounds practical and poetical too.
ethical too, To show we are sym pathetic too.
ethical too, Sounds practical and poetical too.
ethical too, To show we are sym pathetic too.

lookers on at the same, of course. The sentiment we
who we are envious of his state. We think up on the

F & D. 7081.
all endorse.
whole we'll wait,

And hope for such good luck in life For the man who boldly
Our attitude implies no doubt, But we like to see how

For him who boldly takes a wife.
We like to see how things turn out.

For him who boldly takes a wife.
We like to see how things turn out.

takes a wife, For him who boldly takes a wife.
things turn out, We like to see how things turn out.

For him who boldly takes a wife.
We like to see how things turn out.

F & D. 1951.
ding, Ring out wedding bells, But for some body else, A

sing... life before.............. us.

F & D 7/51.
TARANTELLA, VALSE and CAKE WALK.

Allegro moderato.

Piano.
SONG. (Tubby.)

"ONE GIRL TOO MANY."

been in love since seventeen
night to sup at the Savoy
friend of mine said, "Mary one, It may turn out good biz."
hailed a hansom for a ride, And saw a girl I knew;

some how I have always been Most madly attached to two.
I get ting that to meet "Her Boy" I'd writ ten to Em me line.
The after all is said and done, You'll know where she always is: Toss said, "Come, dear, I'm jump inside, There's plenty of room for you!"
know I ain't attractive, but still I can not see. Why
subsequent proceedings, I didn't wait to see.
up a coin and set it. Which one it is to be?
little squeeze I hoped for, I got most certainly.

ever time a girl I woo, another somewhere claims me too. There's
I caught their glance, and grabbed my hat. When two ladies look like that, there's
the coin he handed me was bad. For a 'Woman on either side it had. As
she jumped inside, and brought as well. Her older aunt, I grieve to tell. There's

always one too many for me, for me, you see.
always one too many for me, for me, you see.
usual one too many for me, for me, you see.
always one too many for me, for me, you see.
There's always one girl...... too many for me.............. And it's be

happy if it wasn't for the other girl. It

causes me distress of mind, For everywhere I go I find just

one girl, one little girl, too many for me. There's always many for me.......
NO. 18.

SONG. (Lilian.)

"LA ROSIÈRE"

Words by
ADRIAN ROSS.

Allegro.

Piano.

1. Our good Mon. sieur le Maire at a town That I come from is
2. Now Rose Ma rie we thought would be Queen, But when the choice be-
3. A mil lion aire came by on his car, And sound ing pip - pip -

France, Was choos ing out La Ro si ère, And
- gan, Some peo ple said she had been seen Em -
- pip! And asked the girls from near and far To

F & D. 7951.
all of us had a chance. For if the world sup-

prising a soldier man! She owned that he had

come with him for a trip. The girls were so con-

scious A girl ex-tremely good. She

kissed her, And she re-tumed it too. She

fidel-ing, Es -pecial ly Su-sette. For

wins a crown of ro-ses As a queen of maid-
en-said she was his sis-ter, But we knew that was n't

she went with him rid-ing, And she has n't come back

hood! So there was Va-le-rine and

true! For so said Va-le-rine and

yet. And he took Va-le-rine and
Rose Marie, And little Susette and little Annette, And
Rose Marie, And little Susette and little Annette, And
Rose Marie, And little Susette and little Annette, And

Eu la li! But when they came to
Eu la li! And I am such a
Eu la li! And I went too, but
give the crown, To the very best girl in all the town, The
mod est miss I was very much shocked to hear of this, For
I was dressed In the goggles and cap and all the rest, So

list of girls had dwindled down To me, to me!
no one saw him give a kiss To me, to me!
no one ever even guessed At me, at me!

F. = D. 7951.
So I'm the girl, the girl with the roses red,

A white-rose garland on my head,

So sweet and fair, which I wear With appropriate

maid-en-hair! With roses red, I'm Rosière She is the
girl, the girl with the roses red, A white rose

LILIAN.

garland on her head, I am so

good, that's why they made me

LILIAN & GIRLS.

Ro- - - - - sière. I am the

GIRLS.

Fs D.7951
girl, the girl with the roses red, A white-rose garland on my head. So sweet and fair, which I wear With appropriate maiden-hair! With

GIRLS.

roses red, I'm Rosière. She is the
The girl, the girl with the roses red, A white rose

LILIAN.

garland on her head I am so

good, that's why they made me

LILIAN & GIRLS.

Roser...rosier.

F# D.7951.
TRIO. (Sir Ormesby, Tubby and General)

"WE WANT TO BE SIMPLER"

1. From the primitive kind of life, We have
2. With my foot on a great big chair, And a
3. When I see the girls eye me askance, And de-
4. And I'd like to play Strehph on again. To the

gone a remarkable distance, And I've
too that will never be quiet, How I
dare I'm a dangerous Johnny! I re-
ripe fascinations of Chloe, Who ap-
heard some assert That we ought to revert To a
frequent yearn For a speedy return To the
reflect how I played With a bucket and spade, And they
peared on the stage, Really young for her age, And was

par-tal state of existence. Yes, we
days when I had not to die. Yes, I
kissed me because I was "bony!" Yes, I
awfully partial to Moscow. Yes, I

want to be sim-pler, sim-pler. As when Chloe and Strepbh on first
want to be sim-pler, sim-pler. As I was to a "liv'er" I
want to be sim-pler, sim-pler. As I was in my juvenile
want to be sim-pler, sim-pler, And as fresh as I happened to

met;........ When he taught her to trip, With a pipe at his lip........
had;........ And I had to give up The con-
vivial cup........
day;........ When the dear little girls came and played with my curl........
be;........ When I thought little Chloe Numer three in the row........

F. & D. 7951.
In the place of a cheap cigar.
For the waters of Marien.
And I wasn't a sinner.
Was entirely devoted to.

ette.
bad.
me.

Heigh - o,
Heigh - o,
Heigh - o,

for the life in a humble dairy!
for the life is a humble dairy!
for the chase of the humble Bum-bie!
for the day of the far thing jumble!

Heigh -
Heigh -
Heigh -

- o,
- o,
- o,

for the days of the early to bed.
for the days of the treacle and bread!
for the pin that is bent and the thread.
for the pineapple drop that is red.

F. & P. 7851
REFRAIN.

We want to be simpler, simpler, simpler, That's what the matter to day: To have more fa, la, la,............. After

picking the flowers of May, of May. Ah! simulation, simpler,

That's what the matter today, to day. Have more fa, la, Less

Harrogate Spa, After picking the flowers of May, of May.

F & D. 7351.
Encore Verses.

When I go to a Fancy Ball .......... With the
When I go for a gee-gee ride, .......... I think

friend of my boy-hood, Miss Tuf-fit, How I
five miles an hour...... is plen-ty, But I'm

F - D. 7851.
gladly would pay for her curds and her whey, But to - 
sprur ring all day To get out of the way Of a 

-every day she wants fizz at the Buffet. Yes, girls 
魔鬼 that's going at twenty. Yes, I 

ought to be simpler, simpler. For we men get no sort of a 
want to be simpler, simpler. As I was when a dear lit - 

show;........... We've to pay for their clothes, And the bells on their toes;........... 
soul;........... When I rode a cock horse To Banbury Cross;...........
And for music wherever they
go...                  Heigh o...                  Heigh o...
... for the gardens at Kew on Sunday! Heigh...
... for the "Bo-bo" that will not stand it! Heigh...

-o... for the tea at a shilling a head!
-o... for the way you go over his head!

F. & D. 7951.
REFRAIN.

We want to be simpler, simpler, simpler, That's what's the matter to.

day: To have more fa, la, la... Ah! simpler,
picking the flowers of May, of May. Ah! simpler,

That's what's the matter today, today. Have more fa la, Less

Harrogate Spa, After picking the flowers of May, of May. May, of May.

F. a D. 7951.
N° 20.

SONG. (Sir Ormesby.)

"SHE MAY NOT BE THAT SORT OF GIRL."

(A LEGEND OF THE LAUNDRY.)

Words by

LESLIE STUART.

Tempo di Polka.

Piano.

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F. & D. 7951.
1. When you
2. You sug-
3. You will

see the full em- bo - di- ment of
-gest it will fa -cil - i - tate a
con. tem. plate a fine dis - play of
fem. in - ine di - vi - ni - ty in one small miss.....
quick per. am. bu. la. tion if she cares to ride.....
lin. en in the mor - ning, And you find you've none.....

... Whose ro. sy lips were made to kiss..... You say, "By Jove-
on this!.....
... The humble lit. tie 'bus is tried..... Of course you ride out- side.....
... You're standing in your on - ly one..... And that ap. point. ment on.....

F. & D. 7951.
You determine to investigate her probable identity. When she comments upon the novelty of such a strange experience in you dispatch it to the laundry with temporary instructions to come

she asks you... What a timid little miss should do To riding thus... For she never takes the humble bus, Be back that night... And to get it up a spotless white, Be

get to Camden Town ere shadows fall; Then you will re.

cause she much prefers her private brougham. Then you will re.

cause you have distinguished friends to meet. Then you will re.

F. & D. 7951.
mark, "A strange coincidence—and what a little world this is—That's
mark, "A strange coincidence—and what a little world this is—That's
mark, "A strange coincidence—and what a little world this is," As

my way too! (It's a thousand to a farthing that's a lie!) May I be per.
my form too—(with your solitary tanner for your fare). May we meet a.
you read this—(this is one of fickle fortune's rude rebuffer)—"Sir, you may in.

mitted to escort you, lady, to your home, or thereabouts? No
gain tomorrow evening? then you write her name up on your cuff—thus.
deed rely on prompt attention to your much esteemed commands. For

F. & B. 7251;
trouble, I'm sure — (you observe a little drooping of the eye). Oh,
Miss Mary Brown, near the station, eight o'clock, now, you'll be there? Oh,
Miss Mary Brown, sir, is taking extra trouble with your cuffs. Oh,
sir, you do forget? The old, old
sir, you may forget? The old, old
sir, you did forget. One cuff you
story — and yet, and yet—
story — and yet, and yet—
wrote on; and yet, and yet—

F. & D. 7951.
CHORUS.

She may not be that sort of girl at all; just be-
She may not be that sort of girl at all; just be-
She may not be that sort of girl at all; just be-

-cause she says she feels a-fraid,
-cause she says she feels a-fraid,
-cause she says she feels a-fraid,

Don't say
Don't say
Don't say

what you think, For un-fort-u-nate mis-takes are made;........ She may
what you think, For un-fort-u-nate mis-takes are made;........ She may
what you think, For un-fort-u-nate mis-takes are made;........ Though she

look at you from the cor-n ner of her eye With an
look at you from the cor-n ner of her eye With an
looks at you from the cor-n ner of her eye With an
Though she tells you she's a stranger from the country who is lost-
pointment with a man, She may be a perfect lady all the while.
collar's and your cuffs, She may be a perfect lady all the while.

She may not be that sort of girl at all; Just because she says she feels a fear.
She may not be that sort of girl at all; Just because she says she feels a fear.

Don't say what you think, For unfortunate mistakes are
made; She may look at you from the corner of her eye With an
made; She may look at you from the corner of her eye With an
made; Though she looks at you from the corner of her eye With an

amato ry smile— Though she tells you she's a stranger from the
amato ry smile— Though she tells you that's the very first ap-
amato ry smile— Though she's working at the lawn, dry on your

country who is lost— She may be a perfect lady all the while.
pointment with a man, She may be a perfect lady all the while.
collars and your cuffs, She may be a perfect lady all the while.

Fine.

F12503.

E & D. 7981.
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Song—"Tact" ... Miss Ada Reeve
Song—"I've an Inking" ... Miss Ada Reeve
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Song—"The Fellow who Might" ... Miss Kate Cutler
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